

The Collection

of the

SARA ROBY FOUNDATION



Digitized by the Internet Archive
in 2013

<http://archive.org/details/collsara00sara>

The Collection of the Sara Roby Foundation

The Collection of the

SARA ROBY FOUNDATION

April 29 – June 14, 1959

Whitney Museum of American Art

22 West 54th Street, New York

THE SARA ROBY FOUNDATION

NEW YORK, N. Y.

Officers and Directors

Sara Mary Roby, *Executive Director and Treasurer*

Lloyd Goodrich, *Secretary*

Hermon More, *Assistant Treasurer*

Isabel Bishop

Flora Whitney Miller

Foreword

The Sara Roby Foundation is a non-profit membership corporation whose purposes are to foster, aid and encourage, in the United States and elsewhere, the creation, public appreciation, enjoyment and understanding of the visual arts, particularly the arts of painting and sculpture.

Believing that one of the most effective ways for this Foundation to encourage artistic creation and appreciation of art in America, is to acquire the works of American artists and exhibit them to the public, the Foundation has for some years been forming a collection of contemporary American paintings, sculpture, watercolors and drawings. Most of the works acquired have been by living artists. The intent has been to maintain high standards in individual examples and to consider quality more than quantity.

An important function of the Foundation is to make the collection available at all times for loan, in its entirety or in individual examples, to museums, galleries, universities and other non-profit institutions throughout this country and abroad. Individual works have been widely lent for a number of years, including several to exhibitions sent to Europe and the Orient.

As Executive Director of the Foundation, I wish to express my gratitude to the Whitney Museum and its staff for storing the collection and for handling the many practical details involved in making the collection available for loan. I also wish to record my indebtedness to Isabel Bishop, Lloyd Goodrich, Flora Whitney Miller and Hermon More as Directors of the Foundation for their unfailing interest and for their help in the formation of the collection, and to Henry Schnakenberg as advisor. I wish to express my particular thanks to Mr. Goodrich who has given more than generously of his time to the activities of the Foundation and whose knowledge and guidance have been invaluable.

SARA MARY ROBY
Executive Director and Treasurer

The Sara Roby Foundation Collection

The Whitney Museum of American Art is honored to have the privilege of exhibiting, for the first time in its entirety, the distinguished collection of American art formed by the Sara Roby Foundation.

Mrs. Roby, herself an artist, and a friend of artists, believes strongly in the importance of artistic creativity in our society, and in the need for its wide understanding and appreciation. To assist in fostering such creativity and public understanding, she established a Foundation whose major activities have been the forming of a collection of paintings, sculpture, watercolors and drawings by American artists, and lending them to institutions throughout this country and abroad. This direct and effective method of furthering the progress of our art might well serve as an example to many larger and older foundations, which with a few encouraging exceptions have shown reluctance to embark on programs in the field of contemporary art.

Mrs. Roby and her fellow Directors of the Foundation believe that a contemporary collection need not be merely a roster of the leading artists of the day, but that it can have a character of its own. The Foundation collection consists of works by artists of many differing viewpoints and styles, but their most frequently recurring characteristic is a concern with form. The Directors realize fully that in the changing and diversified art world of today, to attempt to define form is one of the most complicated of all problems. In the past, form has been defined in many terms: clarity, precision, substance, sculptural roundness, three-dimensional depth, linear probity, subordination of color to form, traditional design in the Renaissance or Baroque sense, naturalistic as opposed to abstract form, etc. All such specific definitions, while describing certain of its historic attributes, tend to limit the concept of form in the world of today. A broader contemporary definition might be that form is the fundamental structure, energy, move-

ment and design of the work of art, as distinguished from its more decorative or subjectively expressive qualities. In this sense, form exists today in art of many different viewpoints and styles: not only in traditional or representational art but in abstract, semi-abstract and expressionist art. Even so broad a definition is bound to be arbitrary, and individual works will refuse to fit into it. But with all these reservations, the Directors felt that by attempting to define a general objective, the resulting collection would have a greater degree of unity and meaning, and would help to show the continuing vitality of the concept of form in our time.

From the beginning it was felt that the collection should concern itself primarily with the contemporary field. Most of the acquisitions have been works by living artists, a good proportion of them of the younger generation. One characteristic of the collection is the quality of individual examples, which in certain cases involved waiting for months or even years for an artist to complete a painting or sculpture.

Speaking for my fellow Directors, and for the Whitney Museum, it has been a privilege and a pleasure to have played a part in the formation and administration of the collection of the Sara Roby Foundation.

LLOYD GOODRICH, *Director*
Whitney Museum of American Art

Catalogue of the Collection

Dimensions of oils, watercolors and drawings are in inches, height preceding width. Sight measurements are given for watercolors and drawings unless otherwise noted. The largest dimension of sculpture is given in inches. The term composition board is used for fabricated boards such as Prestwood, Masonite, etc.

ISABEL BISHOP

Mending. 1945. Oil on composition board. $25 \times 16\frac{1}{8}$. *Illustrated.*

ARNOLD BITTLEMAN

Diptych. 1958. Ink on paper. Two sections, each 40×27 .

HYMAN BLOOM

The Beggar. 1956. Ink on paper. $19\frac{7}{8} \times 17\frac{1}{2}$. *Illustrated.*

Landscape. 1958. Crayon on paper. $19\frac{3}{8} \times 38\frac{3}{8}$.

PETER BLUME

Nude. 1957. Ink on paper. $18\frac{1}{2} \times 12\frac{1}{2}$ (overall).

CHARLES BURCHFIELD

Night of the Equinox. 1917-55. Watercolor on paper. 40×52 . *Illustrated.*

PAUL CADMUS

Green Still Life. 1954. Casein, crayon and pencil on paper. $9\frac{3}{8} \times 17\frac{1}{8}$.

Night in Bologna. 1958. Tempera on composition board. $53\frac{1}{2} \times 38$.
Illustrated.

WYNN CHAMBERLAIN

The Barricade. 1958. Egg tempera on composition board. 25×32 .

Interior: Late August. 1955. Egg tempera on composition board. 23×16 .

STUART DAVIS

Memo. 1956. Oil on canvas. 56×28 . *Illustrated.*

JOSÉ DE CREEFT

Continuité. 1958. Pink Georgia marble. $26\frac{3}{4}$ high. *Illustrated.*

EDWIN DICKINSON

The Cello Player. 1924-26. Oil on canvas. $60 \times 48\frac{1}{4}$. *Illustrated.*

GUY PÈNE DU BOIS

Shovel Hats. 1925. Oil on wood. $20 \times 14\frac{3}{4}$. *Illustrated.*

JIMMY ERNST

Timescape. 1956. Oil on canvas. 56×48 . *Illustrated.*

PHILIP EVERGOOD

Dowager in a Wheelchair. 1952. Oil on composition board. 48×56 .
Illustrated.

LYONEL FEININGER

Clippers. 1946. Watercolor on paper. $11\frac{3}{4} \times 18\frac{3}{16}$.

ELIAS FRIEDENSOHN

Cain. 1958. Ink on paper. $18\frac{1}{2} \times 25\frac{1}{4}$ (overall).

Expulsion from the Garden. 1958. Oil on canvas. $52 \times 78\frac{3}{4}$.

MORRIS GRAVES

Hibernation. 1954. Watercolor on paper. $17\frac{5}{8} \times 25\frac{7}{8}$.

GEORGE GROSZ

A Hunger Phantasy. c. 1947. Watercolor on paper. 24×18 .

JOHN HELIKER

White Rocks, Nova Scotia. 1955. Oil on composition board. $15\frac{1}{2} \times 24\frac{1}{2}$.
Illustrated.

EDWARD HOPPER

Cape Cod Morning. 1950. Oil on canvas. $34\frac{1}{4} \times 40\frac{1}{8}$. *Illustrated.*

The Lee Shore. 1941. Oil on canvas. $28\frac{3}{4} \times 45$.

White River at Sharon. 1937. Watercolor on paper. $19\frac{3}{8} \times 27\frac{3}{8}$. *Illustrated.*

LEON KELLY

Cascade of Souls to Earth. 1958. Ink on paper. $24\frac{3}{4} \times 19$ (overall).

WILLIAM KIENBUSCH

Across Four Pines (Hurricane Island). 1956. Casein on paper. $40\frac{1}{4} \times 26\frac{1}{2}$.
Illustrated.

YASUO KUNIYOSHI

Fakirs. 1951. Oil on canvas. $50\frac{1}{8} \times 32\frac{1}{4}$. *Illustrated.*

Strong Woman and Child. 1925. Oil on canvas. 57×45 .

GASTON LACHAISE

Head of a Woman. Bronze. $10\frac{1}{2}$ high. *Illustrated.*

JACK LEVINE

Inauguration. 1956-58. Oil on canvas. 72×63 . *Illustrated.*

REGINALD MARSH

Bathing—Pick-a-back. 1952. Chinese ink on paper. $22\frac{1}{2} \times 30\frac{5}{8}$ (overall).

Coney Island Beach, 1951. Oil on composition board. $24\frac{3}{4} \times 30$. *Illustrated.*

Coney Island Beach, 1953. Egg tempera and Chinese ink on composition board. 18×24 .

George Tilyou's Steeplechase. 1952. Egg tempera on composition board. $30\frac{1}{8} \times 40$.

KENNETH HAYES MILLER

Bargain Hunters. 1940. Oil on canvas. $50\frac{7}{8} \times 56\frac{1}{8}$. *Illustrated.*

WALTER MURCH

The Bulb. 1951. Oil on canvas. 21×17 .

ELIE NADELMAN

Chanteuse. c. 1918. Painted cherry wood. $56\frac{5}{8}$ high.

Sur la Plage. c. 1917. Marble and bronze. $26\frac{1}{4}$ long. *Illustrated.*

LOUISE NEVELSON

Sky Totem. 1956. Wood. 71 high. *Illustrated.*

WILLIAM PALMER

The Last Snow. 1956. Oil on canvas. 40×44 .

BERNARD PERLIN

The Farewell. 1952. Casein tempera on composition board. $54\frac{1}{4} \times 47\frac{1}{8}$.
Illustrated.

HUGO ROBUS

One and Another. 1954. Bronze. 41 long. *Illustrated.*

THEODORE ROSZAK

The Great Moth. 1955. Ink on paper. 67×17 . *Illustrated.*

Thistle in the Dream (To Louis Sullivan). 1955-56. Steel. 58 high.
Illustrated.

BEN SHAHN

After Titian. 1959. Tempera on composition board. $55\frac{1}{2} \times 50\frac{1}{2}$. *Illustrated.*

HONORÉ SHARRER

Tribute to the American Working People. 1951. Oil on composition board. Center section $33\frac{1}{4} \times 27$; four sections, left and right, each $11\frac{3}{8} \times 16\frac{3}{8}$. *Illustrated.*

CHARLES SHEELER

San Francisco, 1956. Oil on canvas. 32×22 . *Illustrated.*

WILLIAM THON

Pine Trees. 1955. Watercolor and ink on paper. $20\frac{3}{4} \times 28\frac{3}{4}$.

MARK TOBEY

Canticle. 1954. Casein on paper. $17\frac{1}{4} \times 11\frac{1}{2}$. *Illustrated.*

GEORGE TOOKER

In the Summerhouse. 1958. Tempera on composition board. 24×24 . *Illustrated.*

ROBERT VICKREY

Fear. 1954. Egg tempera on composition board. $34\frac{3}{4} \times 58\frac{1}{2}$. *Illustrated.*

MAX WEBER

Trio. 1955. Oil on canvas. $25\frac{1}{4} \times 30$. *Illustrated.*

ANDREW WYETH

The Blue Box. 1956. Watercolor on paper. $19\frac{1}{2} \times 27\frac{1}{2}$.

WILLIAM ZORACH

Torso. 1952. Labrador granite. 35 high. *Illustrated.*



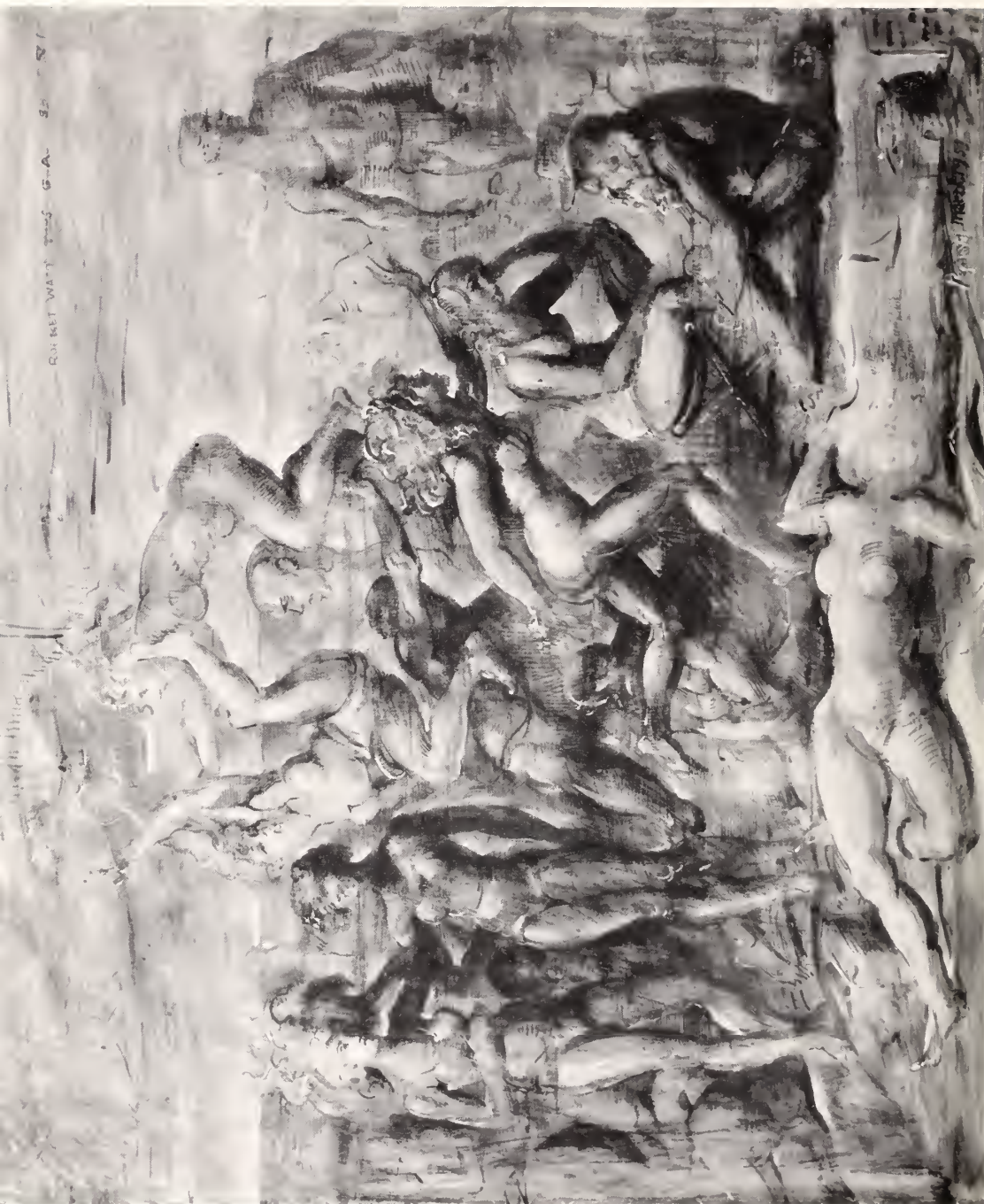
EDWIN DICKINSON: *The Cello Player*. 1924-26. Oil on canvas. 60 × 48 $\frac{1}{4}$.



KENNETH HAYES MILLER: *Bargain Hunters*, 1910. Oil on canvas. 50⁷/₈ × 56¹/₈.



GUY PÈNE DU BOIS: *Shovel Hats*. 1925. Oil on wood. 20 × 14³/₄.



REGINALD MARSH: *Concy Island Beach*, 1951. Oil on composition board. 24 $\frac{3}{4}$ x 50.



CHARLES BURCHFIELD: *Night of the Equinox*, 1917-55. Watercolor on paper, 40 x 52.



EDWARD HOPPER: *White River at Sharon*, 1937. Watercolor on paper, 19³/₈ × 27³/₈.



EDWARD HOPPER; *Cape Cod Morning*, 1950. Oil on canvas, 54 $\frac{1}{4}$ \times 40 $\frac{1}{8}$.



ISABEL BISHOP: *Mending*, 1945. Oil on composition board, 25 × 16 $\frac{5}{8}$.



ELIE NADELMAN: *Sur la Plage*, c. 1917. Marble and bronze. 26 $\frac{1}{4}$ long.



PHILIP EVERGOOD: *Dowager in a Wheelchair*, 1952. Oil on composition board, 48 × 36.



JACK LEVINE: *Inauguration*. 1956–58. Oil on canvas. 72 × 63.



WILLIAM ZORACH: *Torso*, 1952. Labrador granite, 55 high.



MAX WEBER: *Trio*. 1955. Oil on canvas. 25 $\frac{1}{4}$ x 30.



YASUO KUNIYOSHI: *Fakirs*, 1951. Oil on canvas. 50 $\frac{1}{8}$ x 52 $\frac{1}{4}$.



BEN SHAHN: *After Titian*. 1959. Tempera on composition board. $55\frac{1}{2} \times 50\frac{1}{2}$.



GASTON LACHAISE: *Head of a Woman*. Bronze. 10½ high.



PAUL CADMUS: *Night in Bologna*. 1958. Tempera on composition board. $55\frac{1}{2} \times 38$.



HUGO ROBUS: *One and Another*, 1954. Bronze, 41 long.



HYMAN BLOOM: *The Beggar*, 1956. Ink on paper, 19⁷/₈ × 17¹/₂.



HONORÉ SHARRER: *Tribute to the American Working People*, 1951. Oil on composition board.
 Center section 55¹/₄ × 27; four sections, left and right, each 11³/₈ × 16³/₈.



HONORÉ SHARRER: *Tribute to the American Working People*. Center section.



JOSÉ DE GREEFT: *Continuité*, 1958. Pink Georgia marble, 26³/₄ high.



GEORGE TOOKER: *In the Summerhouse*, 1958. Tempera on composition board, 24 x 24.



BERNARD PERLIN: *The Farewell*. 1952. Casein tempera on composition board. $54\frac{1}{4} \times 47\frac{1}{8}$.



ROBERT VICKREY: *Far*. 1954. Egg tempera on composition board. 54³/₄ x 58¹/₂.



CHARLES SHELLER: *San Francisco*, 1956. Oil on canvas. 52 x 22.



WILLIAM KIENBUSCH: *Across Four Pines (Hurricane Island)*. 1956. Casein on paper. 40¹/₄ × 26¹/₂.



LOUISE NEVELSON: *Sky Totem*, 1956.
Wood, 71 high.



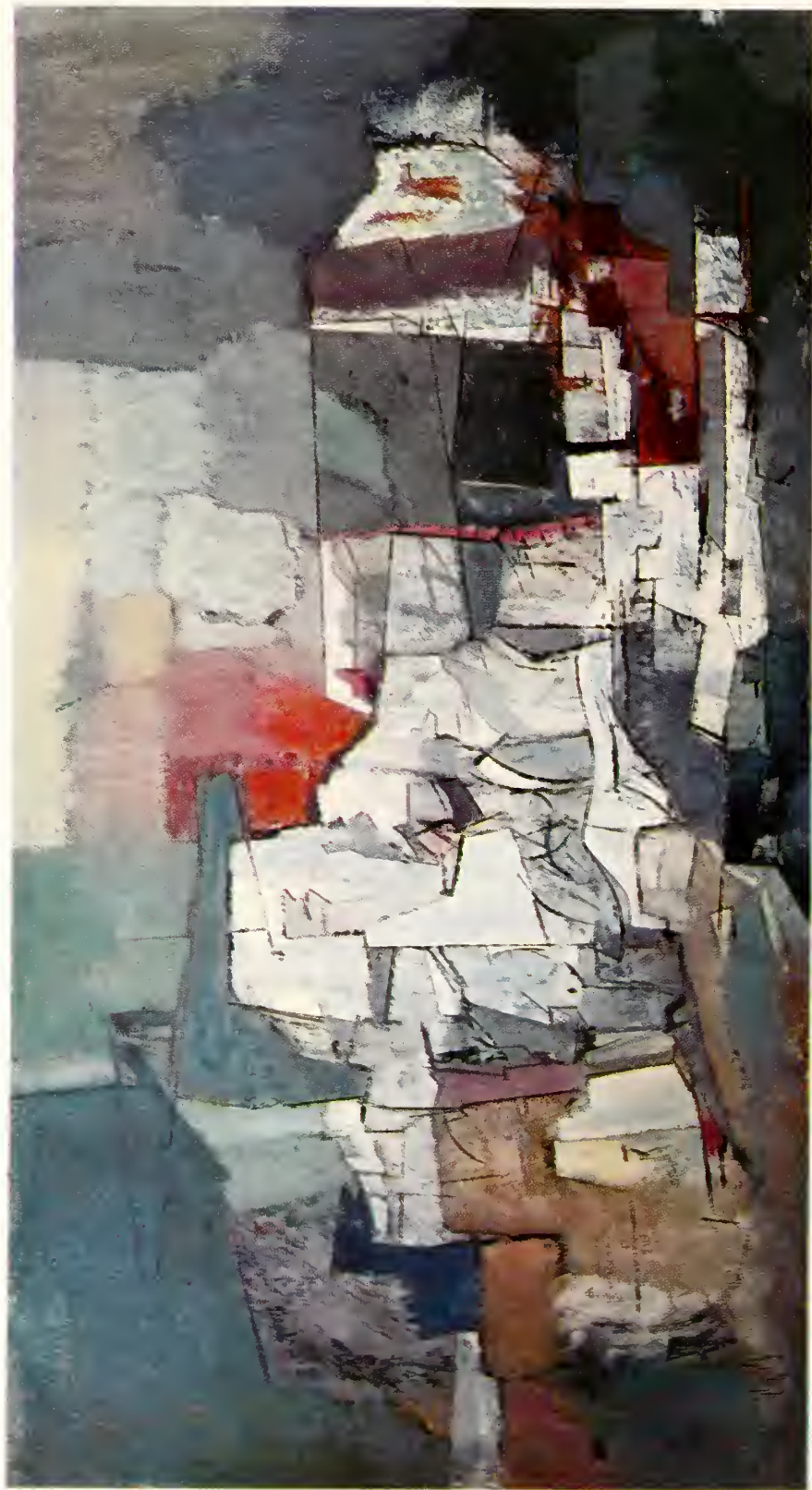
JIMMY ERNST: *Timescape*, 1956. Oil on canvas, 56 x 48.



THEODORE ROSZAK: *The Great Moth*, 1955. Ink on paper, 67 x 17.



THEODORE ROSZAK: *Thistle in the Dream* (To Louis Sullivan), 1955-56. Steel, 58 high.



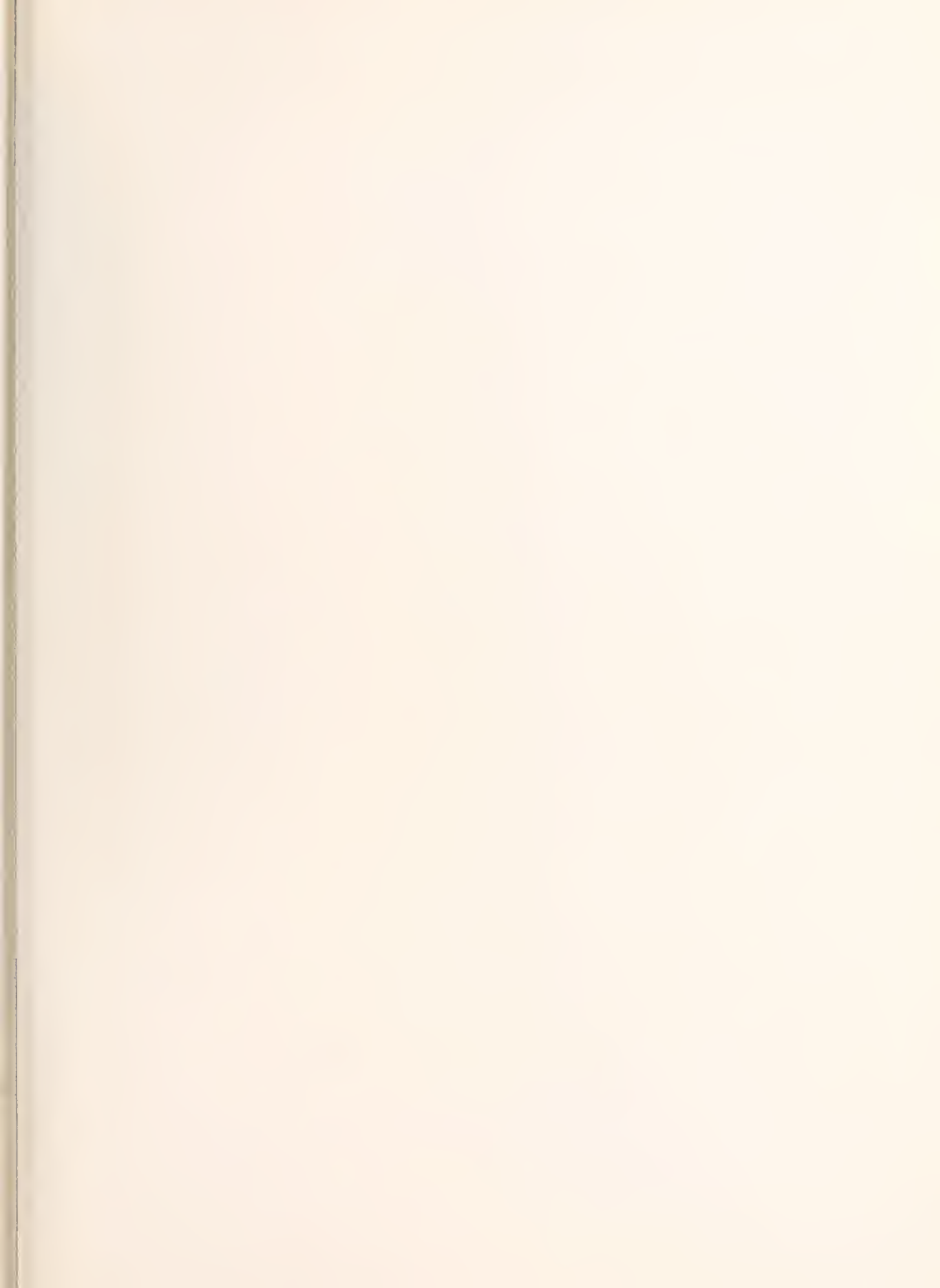
JOHN HELIKER: *White Rocks, Nova Scotia*, 1955. Oil on composition board. $15\frac{1}{2} \times 24\frac{1}{2}$.



MARK TOBEY: *Canticle*. 1954. Casein on paper. $17\frac{1}{4} \times 11\frac{1}{2}$.



STUART DAVIS: *Memo*, 1956. Oil on canvas, 56 × 28.



Black-and-white photographs by Oliver Baker, Eugene Brennerasser and Peter A. Juley

Black-and-white plates by Publicity Engravers

Color transparencies by Oliver Baker

Color plates by Capper Engraving Company

Produced in the United States of America by Clarke & Hay, Inc.

Design and typography by Bert Clarke

